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Bohemians, whom, not longer than twenty years before, no one had ventured to represent otherwise than as the most infamous heretics: now he praises that man as a great general who had left behind him the glory of having freed his country from tyrants, and drones, and monks, and of having avenged the miserable end of the holy Huss. Obedience to the emperor is already expressly subordinated to the duty of care for the welfare of the empire. When he held culture and humanity the medicine for the times, he had despised his knights; now, when he proposed to appeal to fire and steel, he looks them up. Once he had scolded at their roughness, now he praises their simplicity and readiness for action. He had, not long since, abhorred a wild residence in castle and forest; now he extols the moderation of country life; the passion for hunting and the law of force he had formerly regarded as the curse of the country, now he exalts the bodily exercise which they bring with them. He wills now that knights and cities, ennobled as estates, set apart from the predatory tribe and the privileged classes, should join hands against priests and jurists. The theologians had been so successfully fought, and with their consequence the power of the Roman curia, also, fell of itself, more and more; one might have let Luther continue to attend to this, without offering him Sickingen's weapons. But to combat the legists, those beleaguers and blood-suckers of the princes and the country, those ignorant upstarts without conscience or morals, in the very same way in which the theologians had been combated, this never entered Hutten's head, who also had sought in vain to master jurisprudence. Luther, therefore, was successful in the battle which he honestly carried on to the end; but the battle with the Romish law and the commentators, the state and right-mongers is, to this day, after three centuries, left unfought. That one could only have told the expectant Hutten in his incapability of biding time, that after three centuries there would yet be a soil for him in Germany! These jurists he sought at that time to make short work of with the sword, and he distinctly said, he had written little against them, because he thought to make good this deficiency with deeds. When he had seen in Worms how the easiest questions were entangled in inextricable difficulties, how men sweated over them day and night amid mountains of books, and confused the simplest things with arrays of evidence, it seemed to him that the condition of Germany would be better under club-law than book-law. His irritability rose higher and higher, he threatened the Aleanders and Catacciolis, that he would no longer stay his hands, and if they would not hearken to words, they would have to yield to the sword; and now, when Sickingen fell, and there was no longer any sojourn for him in Germany, and he went to Switzerland, he must needs encounter there the shy Erasmus, and embitter his last days by demanding of the cautious man, that he should be and do like Hutten.

CHAPEL AND CHURCH ARCHITECTURE.*

THE above is the title of a new architectural work in folio, printed in the best style, and on the very best of paper, and containing some forty plates of plans, elevations and sections of churches and parsonages. We have but just concluded the labor of studying it through from the title-page to the *finis*, and if we do not find ourselves wiser and better, we feel it our duty to tell our readers what we do find. Our attention was first called to this publication by the following circular:

A SPLENDID ARCHITECTURAL WORK.

Chapel and Church Architecture, with Designs for Parsonages. By George Bowler, Roxbury, Mass.—This work is designed to meet a want which has been long felt. Among all denominations of Christians, plans for chapels and churches of moderate cost have been needed, from which committees may select a style appropriate to their wants, and not too expensive for their means. This want the author has endeavored to meet, by presenting a series of designs, ranging in estimated cost from \$1,500 to \$20,000. He has also added designs for country and city parsonages, such as will commend themselves to the good taste of all. The working plans for these drawings are not furnished, for the reason that the work would be too costly; but all such plans and specifications can be had on application to the author. The principal design of the work, however, is to enable committees to decide on some style previous to making application to an architect, so that they may convey their ideas and wishes clearly. With this end in view, the work is commended to the public.

At a meeting of the Boston Conference of Methodist Ministers, the following resolution, in regard to the above elegant and timely work, was passed unanimously:

Boston, Feb. 25, 1856.—The committee appointed to examine plans of church architecture, by brother George Bowler, have attended to their duty, as far as they have been able, and would report the following resolve:

"That the plans and sketches of church architecture, designed and drawn by our brother, Rev. George Bowler, evince, in a high degree, correctness of taste and skill in execution, combining in themselves, to an extent seldom equalled, beauty, economy, and convenience; and we feel confident that the publication of the work would be of essential service to the churches in this country.

The resolutions of the committee of the Boston Conference of Methodist ministers remind us of a good story told of an Irish lawyer, who in vain endeavored to quote Blackstone to the court, after he had been told that the court would no longer listen to further arguments, the court being already convinced by the opposite counsel. "Please your honor," said the lawyer, "I do not desire to quote Blackstone to convince the court, but simply to show what a fool Blackstone was." We suppose the committee of Methodist ministers, by their resolutions, aimed not to establish Brother Bowler's reputation as an author and an

* *Chapel and Church Architecture.* With designs for Parsonages. By Rev. GEORGE BOWLER, Roxbury, Mass. John P. Jewett & Co., Boston.

architect, but to show their own ignorance of the subject in hand.

Brother Bowler enters upon his publishing duties with the firm conviction that he is about conferring a favor on society, and therefore, contrary to time-honored usage, he offers no apology for inflicting his work upon the reading public. Read his preface.

We offer to the public no apology for the present issue. The works which have preceded the present on the same subject, seem to us to have failed in meeting the wants of a large portion of those for whom they were designed; and desirous, if possible, in some degree to meet the lack, we have ventured to open our portfolio, and present it to those who feel an interest in the improvement of our styles of church architecture. Whether we have succeeded better than those who have preceded us, is not for our own decision. We do not claim a greater knowledge—more perfect taste—better judgment, or superior professional skill, to our compeers. We therefore expect that some deficiencies may be discovered, and that others will criticise our humble efforts, and perhaps condemn them. The need of a work on this subject is so patent to the author, that he considers it beyond controversy. Having made the science of building a study for some years before entering the ministry, he had gained some knowledge of the principles of correct taste in constructing the different styles of private and public buildings, and in common with others, he could not fail to notice the great want of taste and skill which is so fully manifest in every village and hamlet throughout the land. Awkward, ill-constructed, unventilated, and incommensurable public buildings, and equally awkward private dwellings—not without form, but devoid of comeliness—stand before us wherever we turn. Glaring with white paint, and unrelieved by contact with any green thing (for all trace of God's beautiful handiwork is obliterated in their vicinity), there stands, in almost every village, some church, constructed without any reference to beauty, convenience, or anything else, save a "meeting-house," in which the people may convene for an hour or two on the Sabbath. Without ventilation, adorned with rusty stove-pipes running half their length—with a better adaptation to anything else than that for which they were designed—these houses have been dedicated to the God of Heaven as temples for His praise, when we would neither accept them for our own purposes, or suffer our children to live therein.

We wish Brother Bowler had reflected seriously and religiously before he ventured to open that "portfolio." He has misgivings in the next sentence as to whether "he has succeeded better than those who preceded him." We can tell him decidedly that he has not. Much architectural matter has been published of late that had better been left *perdu* in some imaginary portfolio, like that of our author, rather than be let loose upon an unsuspecting public; but we have seen nothing that will compare in ignorance and worthlessness with the work before us. Indeed, it is on account of the brilliancy of its errors that we notice it at all: it is interesting as a caricature in the artistic history of our times. The author tells us that he has "made the science of building his study for some years before entering the ministry." This we look upon as a poetic license in

autobiography. Why not tell us at once that he has worked at the carpenter's trade for a while either as an amateur or for the benefit of his health, or for some other warrantable reason; had he really spent one year with one of our first-class architects, he never would have opened that "portfolio."

He continues to tell us:

After an experience of some years in the ministry of the gospel, the author has yielded to his own convictions and the wishes of his friends; and while engaged in parochial duties, has plied his pencil at every leisure hour, in the attempt to correct the public taste in this direction, by showing forth his own. There may be a show of vanity in all this; but in justification we need only repeat what another has well said, viz., "He who would correct the taste of others, or their skill, must have a good opinion of his own."

We will here add, for the information of Brother Bowler, that he who "would correct the taste of the people" must modestly estimate his own taste and abilities, sufficiently so at least to prompt him to inform himself on the subject in hand. He ought certainly to be acquainted with the rudiments of the Art he proposes to treat of, and be somewhat familiar with its history, also with noted monuments, before he attempts to bstride an architect's Pegasus—or to open his "portfolio." Let us see what follows:

These designs are entirely original, with the exception that the steeples of Nos. 7 and 8 are altered from churches already erected—No. 7 from a church in West Cambridge, Mass., and No. 8 from a church in Roxbury, Mass.—the architects of which should have the credit of the original idea, although so greatly altered they might not be willing to own them; but they are unknown to the author of this work. In all other respects the designs are new. We have made no attempt to supply plans for costly churches, but have devoted our skill to the attempt to supply something applicable to the wants of religious societies of moderate means. We cater for those who would build, not merely to admire or to excite the admiration of their neighbors. . . . The lack of taste is not more unseemly to such than the excess of ornament; we have therefore tried to preserve the right medium, coupling at the same time convenience with beauty, and economy with taste; banishing from the house of God whatever might offend against the proprieties of a true heart-worship, and adding whatever might aid the true educational power and influence of the associations which cluster around the sacred spot. How well we have succeeded in this, we now leave with the public to judge.

"The lack of taste is not more unseemly to such than the excess of ornament." Is this meant as a compliment to the public he professes to cater for? If so, truly Brother Bowler closes his preface with the most awkward bow ever offered to an audience; we ascribe it to the intoxicating sensations of a young author staggering under the heavy load of a plethoric "portfolio."

After the preface, follows a word of explanation, wherein the author deeply regrets that he could not have furnished working drawings with his designs, for the reason that such a proceeding would have enhanced the price of the work to fifty dollars; in the opinion of the author this would have

amounted almost to a prohibition: he intimates, however, that working drawings may be had by applying to the author. As to the estimates, we learn that, owing to the great diversity of prices of labor and material, nothing reliable could be furnished: he says that building is cheaper in the country than in large cities; cheaper in the western than in the eastern States; the reverse of this statement being the fact, indicates a great lack of practical experience on the part of Brother Bowler.

Next follows a brief *History of Sacred Architecture*. If Brother Bowler had the slightest regard for truth, he would have crammed himself for the job, as politicians do, when they attempt to enlighten the public on subjects they never heard of; when it occurred to him that an honest penny could be turned by publishing a volume on Church Architecture, he ought to have studied a file of Boston newspapers or else the pages of some popular cyclopædia. But he seems to have had a very low opinion of the reading public, or a very high one of his own skill, in concealing his ignorance. Either he gives us a succession of ambiguous sentences, revealing a muddled and mythic compound of his own inventions, or quotations, such as the following:

These works (Egyptian) were probably executed by Greek architects, called into Egypt by the Ptolemies and their successors. This conjecture appears the better founded, since a modern traveller, Granger, describes a temple which he had seen of the Corinthian order, and further observes, in speaking of a palace which he believes made part of ancient Thebes, that the capitals of the columns were of the Composite order, highly finished.

The resemblance between many ancient and distant nations, in their language, manners, customs, architecture, and sculpture, is very great, but, when first causes are investigated, by no means surprising. Sir William Jones, in his invaluable discourses, which are the concrete of many volumes, observing on the language, manners, and antiquities of the ancient inhabitants of India, comes to the indisputable result that they had an immemorial affinity with the ancient Persians, Ethiopians, and Egyptians; the Phœnicians, Greeks, and Tuscans; the Scythians, or Goths, and Celts; the Chinese, Japanese, and Peruvians.

Thus these examples prove a most interesting fact in the history of mankind. But we must leave these ancient memorials, making reference only in this place to one somewhat curious example of sacred architecture, to which some reference is had in the Bible. Tyre was built some 1060 years before Christ. In its midst stood the temple of Dagon, which was destroyed by Samson, who, we are told, by applying his immense strength to the columns against which he leaned, while the worshippers of Dagon made sport of their captive, overthrew the whole edifice, burying himself and those who mocked him in one vast ruin. How any temple could be or should have been so constructed as that by applying his strength to a single column Samson should have been enabled to overthrow and destroy the whole vast fabric, has been a matter of speculation to many ingenious minds; but Sir Christopher Wren, a man of vast and varied knowledge, and whose profound research in the sciences was equal to the skill which he displayed in architecture, has

given a very clear elucidation of the manner of constructing such a building. He conceived a vast oval building or amphitheatre, whose roof of cedar beams, of immense weight, rested upon the walls, and, centred upon a short architrave, which united the two central columns. So large a number of beams could not all concentrate at one point, but all might rest upon the architrave which bound two columns together. By his miraculous power pressing one of these beams from its basis, the whole building must fall a mass of ruins.

Having made this reference to the early days of sacred architecture, we shall only farther remark, that the greatest successes achieved in this direction were by the Greeks, to whom we are indebted for the pure styles which have been handed down to our own day, and from which the chaste ornaments which adorn our temples have been derived. One style alone would not suffice for the Grecian architects, for they were very careful that whatever of decoration should relieve the nakedness of their buildings should accord both with the character of the building, the design which it was destined to fulfill, and the situation in which it was placed. To enter into a description of their styles and orders would weary the reader, inasmuch as it would be an "oft-told story;" and any description of the principles on which these styles were founded, would involve an amount of space which we cannot afford in a work of this character.

Hear his ideas of the architecture of the Middle Ages:

But we cannot leave this subject without a slight reference to another style of architecture, and some modifications of it, of which we have furnished a few plain specimens. Some one has defined the Gothic, quite contemptuously, as "anything which is not Grecian;" while others claim for it the name of ecclesiastical architecture, as being peculiarly fitted for temples and churches. We may be allowed to differ from both. A beautiful style in itself, it seems to us to be adapted to church building wherever we desire to ornament and beautify to a greater extent than is admissible in the more chaste and severe Grecian and Roman styles. The elements of which it is composed are buttresses and pinnacles, spires and lancet windows; its lines are vertical rather than horizontal, giving a lofty appearance, and pointing upwards the gaze. While Greece is the classic soil of the ancient orders, the Gothic belongs to England, and its finest specimens are to be found on her soil. Throwing aside all trammels, and trampling upon all system, this style of building admits an almost infinite variation, and every architect adds and alters as he may please, modifying to suit the limited means, and amplifying to reach the highest altitude of ambitious pride. From this style has been derived the Byzantine, the Norman, and the Romanesque—all very similar, yet slightly differing; a difference, however, which we could scarcely define. The absence of the pinnacles, the round window-heads in place of the lancet-shape, and a few minor details of finish, together with the circular in place of the pointed arch, wherever arches are necessary, are the principal points of difference. In design No. 12 we have a specimen of the Gothic; in No. 10, of the Romanesque; in No. 9, of the Byzantine; in No. 18, of the Norman: all of which are modified to meet the limited means of churches, composed of persons belonging to the middling classes of life.

"From this style (the Gothic) has been derived the Byzantine, the Norman, and the Romanesque—all very similar,

yet slightly differing; a difference, however, which we could scarcely define." Here we sympathize with Brother Bowler, because of his sincerity. He cannot define it. We know he cannot, seeing that he is not even aware of the fact known to every child who has read history, that Byzantine architecture called Byzantine in the east, Romanesque in the south, and Norman in the west and north of Europe, preceded Gothic architecture chronologically, as well as in the development of the principles of Art.

On practical points, such as Acoustics and Ventilation, Brother Bowler is as much at sea as with the history of Art. We copy from his chapter on Adaptability.

The audience-room should be as free as possible from all those ornaments which affect the transmission of sound. Heavy plaster cornices and stucco-work, clusters of columns, and everything of this kind, beautiful as they may be, and very desirable to the eye, destroy, to a great extent, the clear intonations of the voice, so that it is a question to what extent they should be admitted. Arches in the roof, if they are high, do not so much affect the sound, neither would the other ornaments named, if they were carried up far enough; but in rooms of the most common form, with flat ceilings, they are certainly objectionable, so far as the ear is concerned, though adding greatly to the general aspect of the structure. For the same reason, galleries are always objectionable, unless the house should be very broad, and even then they should be as low as possible, so that the voice may rise above them without being broken in its force and volume. Attention to these things is necessary, if we would adapt the house to the purposes of public worship.

Another thing which we recommend may doubtless be considered by some an innovation, though we are glad to find there are some who have adopted the idea; we refer to the convenience of the preacher, and the effect of his preaching. The custom has been for long years to build a narrow box against the back wall of the church for a pulpit, and here the minister has stood to read forth to the people an essay which he had prepared, and under the influence of which very little good has been or could be effected. What effect could be produced in the senate or at the bar were such a custom to obtain? What lawyer would hope to gain an important cause were he thus boxed up in a narrow space in which he could scarcely turn himself? While the writer himself must plead guilty to the use of the manuscript, he would nevertheless avow, as he often has done, his readiness to throw away the manuscript whenever he can find in the place of the old-fashioned pulpit a good broad platform on which he may find room to move, and, by the use of the appropriate "arts of the orator," strive to enforce the appeals of divine truth, and plead with men to be reconciled to God. In this point we say there is a lack of adaptability in our churches to the object which is had in view. Whatever arrangement or facility can be introduced which will give additional force to the ministrations of the Word, ought to be attended to, whatever may be the expense which it will involve. In this case, however, it is a saving of expense. No greater folly can there be connected with the erection of churches than to expend five hundred or a thousand dollars, as is frequently done, for a rosewood or mahogany pulpit, when the plain, simple platform is, after all, much better in every way. We would earnestly recommend the candid consideration

of this thing to every minister and to building committees. Let a platform be raised, not over three and a half or four feet from the floor, ten by sixteen feet, or as near this size as may be, entirely open, or with a balustrade, twelve inches in height, surrounding it. On this platform, a plain table for the Bible, and a few chairs for such as may occupy it, and we venture to say that a fair trial will satisfy both preacher and people that this is far better than the old and common methods of arranging these matters. For our Baptist brethren we would construct a baptistery beneath the platform, and for our *Episcopalian* and Methodist friends, a spacious altar in addition, or, if this would require too much space, the balustrade may be the altar-rail, approached by broad steps from the aisles.

We are very anxious that Brother Bowler should be accommodated with a "good broad platform," in order that he may throw away his manuscript—manuscript and portfolios are decidedly Brother Bowler's weaknesses. Had we divined his intention of publishing a book, we should have made him a present of a platform, ten feet square, to induce him to throw away his manuscript, and of another twenty feet square, if he would consent to pitch after it—his "portfolio." We approve of the subterranean baptistery under the platform; it is a suggestion worth having; but why legislate for the Episcopal church? That church has given too many evidences of sound sense and good taste in architecture, to be easily led by the impromptu notions of Brother Bowler.

Now on music:

But there is one thing more which we must not omit from this chapter—ADAPTABILITY TO THE PROMOTION OF HARMONY IN MUSIC. Music has become, and with great propriety, an essential part of public worship. No service can be complete where the human voice is not attuned to praise. "The pealing organ's notes" are a mere mockery, if there be no soul in the strains which flow from beneath the musician's touch. It forms a glorious accompaniment to the human voice, but, without this, it is valueless for all purposes of worship.

"Adaptability to the promotion of harmony in music," is Bowlerism *par excellence*. We must confess we do not understand it, and sincerely hope some master in music will enlighten us on the subject.

Now, again, on Ventilation:

Even when this is done, we may breathe over and over the atmosphere about us, till we have exhausted all its vitalizing property, and perhaps wonder, as we retire from the church, what it is that always makes us so drowsy and lifeless when we go to church. Many a man has charged his pastor with being a dull preacher, and attributed his own listlessness to the sermon, when, in fact, it was his own fault, because he and those associated with him have never attended to the matter of procuring a pure atmosphere within the walls of the house of worship.

Why Brother Bowler plied his pencil in leisure hours when he ought to have elaborated his sermons, is here clearly explained. His ideas of vitiated air are entirely misplaced.

Now follow his designs of churches, seventeen in number.

All we can say about them may be comprised in the following story : a Dutchman out West, who was much addicted to swearing, one day, when carrying grain to the mill in a cart, omitted to drive home the tail-board, so that when he arrived at the mill he found about half a peck of grain in the cart, and the rest distributed in a long line on the road. The miller boys collected to hear some tall swearing. The Dutchman looked at his cart, at the long line of grain stretching down the road to the extreme horizon, and then at his audience. He trembled from head to foot, and finally broke out. "Shentelmen, itsh of no use. I can't do shustice to the subject."

We also say, "Dear reader, it's of no use; we cannot do justice to the subject." But we intend to present the volume to the American Institute of Architects, where you may go and see it, and if you are an architect, or an amateur in architecture, you will be well repaid for the trouble. We quote, however, a few descriptions:

DESIGN No. 2.

This design for a church in the rustic style will commend itself, we think, to the good taste of all men. Standing by itself, as any village church must do, there seems a necessity for something in the general aspect of the structure which will attract the attention. A perfectly plain building, in a situation to which this building would be adapted, would appear more than plain, rather, absolutely naked; but here the projecting roof, with its ornament, at once relieves the eye; there seems a look about the building as though it were finished. . . . The peculiar form of the window heads, with their caps, also adds greatly to the general contour of the whole exterior; while the turret, with its gables, complete the whole structure.

DESIGN No. 3.

A small, perfectly plain, yet chaste and pretty chapel, designed for a small congregation of limited means. Without offering any great pretensions in its outward appearance, there is, nevertheless, something in this structure which is pleasing to the eye. Much ornament would be out of place here; but the heavy finish of the little porch in front, with the moderately projecting roof, with its supports, give a sort of dignity to the whole appearance, while the hood moulds of the windows relieve whatever nakedness might otherwise appear upon the sides of the building.

DESIGN No. 4.

Such a building as this would do honor to any village in our land, and in any situation would maintain its simple pretension to good taste and beauty. Amid a cluster of spreading forest trees, in some retired portion of the village, or on the village green, it would prove attractive to both old and young—not destroying devotion by fostering pride, but aiding in its simplicity the simple devotion of an humble heart. The same simplicity which marks the exterior should be maintained in the interior. A neat plaster cornice, a simple recess in the wall back of the pulpit, painted in fresco, a plainly pannelled gallery-front, with simple blocking and mouldings, constitute the entire adorning, if we except the window architraves and the altar-rail and pulpit, which may be slightly ornamental, without violating good taste.

DESIGN No. 5.

We present in this plate a perspective view of a church in a

modified form of the Gothic order of architecture. It is calculated to meet the wants of those who have good taste, but scanty means. The roof will be slightly arched, and finished with ribs and mouldings, giving the effect of more elaborately finished ceilings.

DESIGN No. 8.

This design, as we have already intimated, is not entirely original. The steeple was borrowed from that of the Mount Pleasant church in Roxbury, but has been greatly altered, while it retains substantially the same features. To those who admire high steeples, we think the grace and beauty of this design will commend itself. Great care, however, is necessary in the construction, lest it should be weakened by the winds, which have great power at such a height, where there is nothing to break their force. . . . We have not followed the rules of Grecian architecture fully in this design, but have modified it by the introduction of some features that, strictly speaking, do not belong to it. The windows are arched, and finished with hood moulds, and the door-head is slightly curved. We think the introduction of these features an addition to the general style of the building, although we prefer usually pure specimens of style; yet we know that the great masters of the art often did change and modify their designs by features drawn from an entirely different style and order, as in the celebrated cathedral of Milan the windows and doors are strictly Grecian, while the general order is strictly Gothic. These two things are as different as possible. The rounded windows of this design are a modification of the Gothic, and belonging to what is usually called the Romanesque, or the Byzantine style.

DESIGN No. 9.

The Byzantine style, which we here present, is one of the many modifications of the Gothic, and is very similar, in all its features, to the Romanesque and Norman styles. Still there are some peculiarities which give it a more tasteful and ornamental appearance than either of the others. The principal peculiarity of this design, however, is in its towers of unequal height. For a corner lot, this idea is peculiarly adapted, though in any situation it would not violate good taste.

DESIGN No. 10.

We have before us a design in what is sometimes called the Romanesque style. It differs from the Gothic design which follows it only in the rounding of the door and window-heads, and the removal of the pinnacles from the buttresses.

DESIGN No. 11.

There is perhaps no style of architecture more perfectly adapted to the purposes of church building than that of the design which we here present. The idea has been very commonly diffused that this style is more costly than others; but such does not prove to be the fact. The Gothic is no more costly than others, while it presents advantages which no other style gives for chaste ornament and beautiful effect. Some have claimed beauty for the straight line, while others, with Hogarth, agree that the curved line is the line of beauty. Here we have the gentle curve rising to beautiful points, and forming arches of superior effect; and though the modified style, which is adapted to the moderate means of our common country congregations, cannot compare with the cathedral architecture of past ages, and many may sneer at the idea of pine-wood imitations of heavy stone carving, yet, after all, the style is one peculiarly adapted to the wants which we would meet. We

present this elevation and the accompanying plans as a model which we think cannot be surpassed in any design of equal cost. The building may be either of wood or stone, or even of brick, with freestone dressings—though the latter, for a building of this character, seems to us entirely out of place. As the design for the exterior speaks for itself, we shall make no further reference to it. But we desire to refer very particularly to the superior advantages which are presented in any plan where the use of buttresses is allowable: not only do they strengthen the wall, as their very position indicates, but they afford the very best means for ventilation. Instead of being perfectly solid, they should be formed hollow, with an opening at the top beneath the offsets.

DESIGN No. 12.

The frame-work of the steeple rises from the ground, so that it does not bear upon the roof as it would seem to do. The two central columns of the front colonnade are designed to be formed around the main timber of the tower. Nothing could be worse than to rest a heavy steeple and tower like this directly upon the roof-beams; we therefore carry the posts down to the sills of the house. This whole design seems to us peculiarly chaste and beautiful, and, without calling attention to the various parts and ornamentation of the exterior, we submit the plates to those interested, to judge of its fitness and beauty for themselves.

DESIGNS NOS. 16 AND 17.

We had intended to have closed up our church designs with the last one given, but have concluded to add two more to the original number. These two are in the Gothic style, to be built of either brown stone or granite, and finished throughout in the most beautiful manner. Of the exterior little need be said, for the plates speak for themselves.

With these descriptions, the nonsense of which is at least visible to professional readers, we take leave of Brother Bowler.

One word more. How it is that a respectable publisher of "modern Athens" could be induced to lend his name to a work like that of Brother Bowler, is a mystery only explicable by the fact that we live in an age of pecuniary compliments—that the dollar is a sufficient consideration for everything. Many individuals and building committees in country villages may be led, by the indorsement of a respectable publishing firm, not only to buy the book, but absolutely to erect buildings recommended in it. The extent of the social and moral influence of our public buildings is too great to allow such counterfeits to pass for good coin. The publisher, from his continued intercourse with educated men, surrounded by books, and living in a large city like Boston, and often travelling abroad, betrays either great natural ignorance or recklessness, while poor Brother Bowler, of Roxbury, which he evidently considers the centre of the earth, and where nothing enters but vague traditions of architecture, cannot justly be considered a responsible agent.

Foreign Correspondence, Items, etc.

THE DUSSELDORF ACADEMY.

DUSSELDORF, June, 1838.

Dear Crayon:

The buildings now occupied by this academy were once the residence of a prince. In his time—two hundred years ago—they were doubtless called a palace, and with some propriety; but now one would scarcely think them either grand on account of their size, or beautiful for their arrangement. The buildings, as they now stand, are devoted entirely to the arts. The Academy is supported by the munificence of the Prussian Government, and is still under the direction of the venerable Wilhelm Schadow.

The regular course of instruction involves the necessity of going through four classes—the Elementary, the Antique, Painting, and Composition classes. It was once, I believe, so arranged that the student was obliged to remain a certain length of time in each of these classes, independent of his ability; but this arrangement no longer exists, as the student is now permitted to pass from one class to another as soon as he is qualified to do so with advantage.

The Elementary Class is the lowest in the Academy; it is arranged somewhat in the manner of an ordinary school-room, with long rows of parallel benches, to each of which is attached a frame for holding the drawing to be copied. About fifty youths are accommodated in this class at a time. The present set consists of boys and young men, from nearly all parts of the civilized world; they are under the direction of Inspector Wintergest and Andreas Müller. It is in this class that the strict academic rules are most rigidly brought to bear upon the student; here they acquire the peculiar style of drawing which almost inevitably remains with them through life. In the beginning, they are made to copy outlines of heads, hands, feet, etc., from lithographs, after which they commence to shade with the point of the crayon, or, as it is commonly called, the dry point. This process of copying lithographs is continued until the student is able to imitate, not only the outline and general effect of light and shade, but also its finest details and surface, or that peculiar effect which only a certain arrangement of lines will give. The patience manifested in undergoing this drill is commendable or contemptible, according to the critic's appreciation of the result, which is generally an ability to depict, either by means of color or lines, the minute details and surfaces of things—two qualities which, though *seen* by all men, are *noticed* only by the curious. It is contended by the devotees of this style—the style of minute finish and absolute truth—that if the representation of the general appearance of things is necessary, good, or useful, it would be better to have the representation more perfect by the addition of details, which, upon inspection, all men can see in nature. This argument has the appearance of great plausibility, but it seems to be founded on a wrong view of Art. If the imitation of Nature was the chief business of Art, then certainly no one would deny that the more perfect the imitation is, the better; but if it possesses any higher capability—if it can reach our feelings or enlighten our intellect—it seems but justice that we should demand expression before truth, and should prefer that picture, though destitute of detail, which could make us feel or think, to another which has not this power, though ever so finely finished. There is a class of artists who, perceiving that the effect of a